



THIS WEEK AT THE THEATRES

Salt Lake Theatre.—Monday,
 Tuesday and Wednesday evenings
 and Wednesday matinee, Creston
 Clarke in "The Ragged Messen-
 ger." Thursday, Friday and Sat-
 urday evenings and Saturday mat-
 inee, Miss Isabel Irving in "Susan
 in Search of a Husband."
 Grand.—This evening and
 through Wednesday evening, mat-
 inee Wednesday, "A Texas Ran-
 ger." Thursday, Friday and Sat-
 urday evenings and Saturday mat-
 inee, "A Jolly American Tramp."
 Lyric.—This evening and through
 Saturday evening, matinees Wed-
 nesday, Friday and Saturday,
 "The Octoroon."
 Orpheum.—Tomorrow evening
 and all week, matinees every day
 except Monday, vaudeville.

Let the week that ended last night go down into the theatrical history of Salt Lake City as one of the richest the city has ever known. For the entire week Miss Olga Nethersole appeared before local audiences, giving "Sophie," "The Second Mrs. Tanqueray," "Adrienne Lecouvreur" and "Carmen." It is very pleasant to be able to say with truth that Salt Lake manifested their approval of real dramatic art by giving Miss Nethersole a tremendously liberal patronage.

Hardly less than 10,000 people saw Miss Nethersole and her splendid company at some time during the eight performances. When it is stated that hundreds saw her in everything she did, and came back again to see her repeat "Sophie," the extent of the Nethersole business may be understood. And the patronage was really surprising.

This not measure up to the highest expectations, nor because she is not the most marvelous actress that has been seen in the Salt Lake theatre for years, but because the Salt immediately preceding her engagement was one of the biggest, from the money standpoint, in the history of the theatre. Salt Lake is not a large city, comparatively speaking. Its capacity for absorbing amusements is necessarily limited, or so it would seem.

The theatre-going public must have felt just a trifle poor at the end of the week before last and wondered whether or not it could afford to see Miss Nethersole. Events showed the decision to be that they could not afford not to see her. The writer is glad to announce that Miss Nethersole will return to Salt Lake early in September next for an engagement of four performances.

She will continue next season under the direction of her brother, Louis Nethersole. The latter, by the way, is a naturalized citizen of the United States and has lived in this country many years. And his standing in the business and of the theatrical world is as high as that of his sister in the artistic end. That is saying a good deal for Mr. Nethersole, too.

It may interest readers of this department to know that the only American in the Nethersole company is Miss Nethersole's leading man, Frank Mills. Mr. Mills has lived in London for a long time and is a great favorite there. That his popularity is deserved will be unanimously affirmed by the many friends Mr. Mills made during his stay here last week. Nor will Mr. Mills without friends when he came here. Frank E. McGurkin, manager of the Salt Lake Security and Trust company, is one of them. Mr. Mills and Mr. McGurkin were both born and raised in Kalamazoo, Mich., and they were boyhood friends there.

The bills at the Salt Lake theatre look very good this week. Creston Clarke, who is very favorably remembered here for his impersonation of Monsieur Beaucaire last season, occupies the first bill of the week with "The Ragged Messenger." The last half is to be filled by Miss Isabel Irving in "Susan in Search of a Husband." Miss Irving is also well known in Salt Lake by reason of her annual visits. She is an actress of undoubted talent.

The Grand, the Lyric and the Orpheum all promise exceptionally good bills.

PROMISE OF THE THEATRES.

"The Ragged Messenger."

Local theatre-goers will be certain to remark two unusual features about "The Ragged Messenger," which Creston Clarke will present at the Salt Lake theatre Monday, Tuesday and Wednesday evenings and Wednesday matinee. They are the importance of every character in the play, and the perfect manner with which each is portrayed. To Mr. Clarke must all credit for this pleasing circumstance be given. So much has been said of the way certain well known stars appropriate to dramatic all the fine passages and dramatic situations in a play that it is a pleasure to mention an instance where it is known that this is not the case. When Creston Clarke first read the manuscript of "The Ragged Messenger" he realized at once what a great play it was but it seemed to him that there was a little too much of the leading character, the Rev. John Morton, in it. He has just had two seasons of a play, "Monsieur Beaucaire," in which he was on the stage during nearly the entire performance. He holds some views that other stars would regard as unusual, to say the least. One is that

there can be too much star-though, judging by the laudatory criticisms that he received for his "Monsieur Beaucaire" last season, and is receiving for his Rev. John Morton this season—the theatre-going public does not share this view with him—that is, where he is concerned. At all events, he insisted upon the strengthening of every other character in "The Ragged Messenger," even when it meant the sacrifice of some telling lines from his own part. The result is that "The Ragged Messenger" today contains not a single unimportant part, and recognizing this fact, Manager Jules Murry has brought together one of the most finely balanced and excellent supporting companies that Mr. Clarke or any other actor has ever had.

"Susan in Search of a Husband."

It is doubtful if a more capable company than that which comes to the Salt Lake theatre the last half of this week in the support of Miss Isabel Irving, who is starting this season in the Jerome K. Jerome play, "Susan in Search of a Husband," has been seen upon the local stage in many a long day, for it comprises a number of players who have won lasting fame for themselves in many important productions. To begin with, there is Herbert Standing, the father of the well known actor, Guy Standing, who has achieved such an enviable reputation. The elder Mr. Standing is an experienced English actor, who has appeared with nearly all the prominent English actors of the last forty years. He was an associate of the late Sir Henry Irving, of Sir George Alexander, Beerbohm Tree, John Hare, Cyril Maude, Lewis Waller, and was for some years the head of his own company touring the English provinces.

Marie Wainwright will be remembered for her years of excellent work upon the American stage. She has supported many of our prominent actors, including nearly every dramatic star of prominence in the limelight today. For several seasons she was the chief support of the noted English actor, E. S. Willard. In addition to this, she is known as one of the best Shakespearean stars of the country, for she appeared as co-star with Louis James, and was in her last big production seen to the stellar role of Amy Robsart, which was known as one of the most magnificent productions that has graced the American stage in recent years.

Hassard Short is an English actor who has made an excellent name for himself here in the United States and last season he was associated with Miss Irving in the Viola Allen production of "The Toast of the Town." A. G. Andrews is best known for his long association with Richard Mansfield, in whose company he remained for sixteen consecutive years. Ernest Mainwaring is an English actor who has played with nearly all the prominent British stars, and he was for some years one of the chief members of the Haymarket Theatre company which has won such undying fame for the excellence of its productions in recent years. Miss Irving, who plays the second part in the present play, is well known in the United States, for she has starred in

her own companies for several years, and was for some years an associate of well known players of prominence. For two seasons she starred in "Frou Frou."

Few companies are so well equipped in point of talent as this, and with Miss Irving herself, who is accounted one of the most promising of the younger generation of stars, it is an organization that must command attention. Bearing as it does the well known stamp of the firm of Liebler & Co., who have never yet put together an inferior organization, great things are in prospect in the way of an excellent entertainment in this instance.

"A Texas Ranger."

For the four days commencing Sunday, Feb. 17, the patrons of the Grand theatre will be treated to one of the greatest successes of the day, "A Texas Ranger." The play, although melodramatic in its make-up, ranks among the highest of its class, and in the hands of such capable actors as comprise this company, will undoubtedly do a tremendous business. As a piece of dramatic writing the play is faultless in construction, unity, arrangement of climaxes, in sequence of events, contrast of characters and in its finale.

The combining of healthy up-to-date fun with the tragic elements of the play is in exact proportion pleasing to the theatre-goer, who seeks amusement and diversion no less than entertainment of the more serious sort. All the necessary melodramatic are so closely interwoven with the delightful comedy of the play that the listener passes from tears to laughter with scarce a pause.

The scene of action is in the west before the advent of the railroads. All the pure traditions of the free and fascinating country are embodied in the piece, and particular attention has been given to the characters, making them typical of the time and place. Among the prominent members of the company are Ray T. Brandon, W. Lee Brandon, Charles E. Dale, Dave Rivers, Charles King, Victor Gillard, Jeanne Russell, May Roberts and Olga Gray, some of whom are familiar to theatre-goers of Salt Lake.

"A Jolly American Tramp."

A melodramatic comedy, replete with striking sensational scenes and startling situations, is the attraction at the Grand for three nights and Saturday matinee, starting Thursday evening next. The play is from the pen of the author of "A Poor Relation" and "Peaceful Valley," two plays that have made Sol Smith Russell famous. It is a portrayal of an American tramp—not a repulsive, ever-to-be-shunned outcast, but a man who through misfortune was compelled to wander upon the face of the earth; but whose heart, well knowing his own distress, still bleeds for others even more unfortunate than he. The locale of this drama is laid in rural New England, and the motive is greed for gold with which even a husband is sometimes overpowered, and for which he terribly wrongs his life's partner.

FOUR PLAYERS IN "SUSAN IN SEARCH OF A HUSBAND."

Ernest Mainwaring.

Isabel Irving.



Jessie Izett.

Hassard Short.



HARRISON KING.
 Presenting "Our Bitterest Foe" at the Orpheum.

The story is complex and will be well worked out by a competent cast of gifted players. In the cast are such well known artists as Miss Elizabeth Taylor, Miss Ella Le Page, Miss Edith Dunbar, Miss Vera Wilson, Jim Smith, Arthur C. Howard, Budd Fagg, etc. Laughter chasing away tears, bright scintillating flashes of wit dispelling gloom, and catchy specialties aiding in making the hours fly like minutes, are the promises held forth.

"The Octoroon."

The new bill at the Lyric, starting Sunday night, will be the well known and popular play, "The Octoroon." It will be put on with special scenery and in the hands of the Lyric Stock company, headed by Frederick Moore, will be sure to please the patrons of this family theatre. Matinees Wednesday, Friday and Saturday.

"The Sorceress."

Miss Nancy O'Neill, the celebrated and beautiful tragedienne, will be presented at the Salt Lake theatre soon by her managers, Ira W. Jackson and William D. Reed, in a magnificent production of Victorien Sardou's spectacular drama of the Inquisition, "The Sorceress." As Zoraya, the Moorish woman in this remarkable play of Sardou's, it is said that Miss O'Neill has a role that gives her full opportunity for sweeping display of the talent that she is so sure the mistress of. The production which Jackson and Reed have provided the tragedienne is said to be fully up to the highest standard of rounded-out excellence. The support of Miss O'Neill, a company of forty players, is promised to be particularly admirable. The scenes of the play are laid in and near Toledo, Spain, in the year 1597. The place and the period offer exactly the material that Sardou loves to work with. Splendid Moorish architecture, in

contrast with the massive architecture of the Spanish, supply him with pictorial background. The costumes of the time, most rich and gorgeous, afford opportunity for wonderful display of color, and beyond all, the turmoil of the Inquisition makes possible a plot into which all the romantic and tragic Sardou motives are woven.

The Moors that remained in Spain after their king, Boabdil, had been driven from his throne, were compelled to profess the Christian religion to avoid being suspected of treason. So bitter was the Spanish law that a Moor who loved a Christian was in danger of death. And the Moors, being far advanced over the Spanish priests in science, were frequently accused of practicing witchcraft. With these materials the most unimaginative play-goer may readily see that Sardou has built a play in "The Sorceress" that could be nothing less than intensely interesting.

There are five acts in "The Sorceress," and each act unfolds a plot that grows with interest step by step, until the auditor is spellbound with the mastery of the pictured and enacted story. Miss O'Neill will have the production of "The Sorceress" given in its entirety. Just as it was produced at the Sarah Bernhardt theatre in Paris, and identically as shown at the New Amsterdam theatre, New York.

Vaudeville.

There will be some unique features on this week's bill at the Orpheum, which commences tomorrow night. At the top in the biggest type is a strong playlet in a serious vein. Then there is a news-stander, a European sensation, some good dancing, high-class banjo playing and some novel motion pictures. It sounds like a strong bill.

One of the most pretentious offerings in vaudeville is "Our Bitterest Foe." The elements required to make a play or sketch successful are few but important. First—heart interest—plot or story. It must be adequately staged and acted. Such are the points of "Our Bitterest Foe," as presented by Harrison King and company, which includes Mabel Florence, a name that has a following in Salt Lake. The company carries its own scenery and, from reports received from other cities, it is sure to be a strong attraction.

Bert Levy, the talented artist and illustrator, who is now running a weekly page in the New York Telegraph, is illustrating a series of articles for Upton Sinclair in Harper's, and other work in addition to filling his vaudeville engagement, is the second liner. Of his work the New York Herald recently said: "It has been left to a young artist just as it was to a star of Broadway from Australia to stand out with something new," while the Minneapolis Journal calls him an artist to his finger tips, both on and off the stage.

Quite different is the act of the Three Flood Brothers. Their mission is to provoke laughter, which they do by means of grotesque acrobatic work and rough-and-ready knockabout comedy.

Yuma, "Europe's greatest sensation," is a tall German who claims he was born a confectionist. Upon the slightest provocation he will double up like a pretzel. His act runs the gamut from a human jack-in-the-box to some amazing work on the human rings and in a chair.

Hedrix and Prescott are a shapely young couple who do some fancy stunts in soft and wooden-shoe dancing, plain and frilled.

Mr. and Mrs. Fred J. Bacon, who are billed as "greatest exponents of the banjo," are well known on the concert stage as being masters of that instrument.

The Kinodroms will be there with some hilarious motion pictures, the stellar one being "The Careless Chaffeur," a picture that must have cost a heap of money, judging from the number of vehicles that were wrecked in the taking.

IN THE GAP.

"Well-by jolly, triumphantly snorted the Old Codger in the midst of his reading. 'Here's something worth nothing: Since Longfellow sent that 'ere young chap away up into the mountains, in the third reader, years and years ago, with his head full of 'Excelsior' to be found hand of ice the banner with the strange hand of ice that grasping in the snow, nobody seems to have paid any particular attention to the 'mons monks of St. Bernard.' It is with keen pleasure, therefore, that I notice the statement here that they recently had a quantity of provisions hauled up to their mountain monastery by an automobile, because the horses were unable to negotiate the snow and ice. I am delighted to learn that those fine old fellows are still serenely monking along at the same old stand, but I'd kind of like to know what they have accomplished in the long interval betwixt the affair set forth in the poem and the present date."

UNSOLVED.

(Harper's Bazar.)
 The Sphinx had propounded her riddle. "What would you do if I got on a crowded car and you had a seat?" she asked.
 Once again mere man was compelled to give it up.

SALT LAKE THEATRE

GEORGE D. PYPER
 MANAGER

MONDAY,
 TUESDAY and
 WEDNESDAY.

Feb. 18, 19, 20

MATINEE WEDNESDAY AT 3.
 RETURN OF THE STAR.

Who twinkled so brightly last season in "Monsieur Beaucaire."

Creston Clarke

In the modern comedy drama,

THE Ragged Messenger

"Under the same management as Paul Gilmore in 'At Yale.'"
 "No stronger play has been seen here in many a day, and no more polished acting than Mr. Clarke's is ever seen."—Dallas (Tex.) Daily News.

NEXT ATTRACTION

THREE
 NIGHTS ONLY!
 Beginning

Thursday, Feb. 21st.

MATINEE SATURDAY.
 The charming American Comedienne,

Isabel Irving

In the comedy hit of the current New York season,

Susan IN SEARCH OF A Husband

(By JEROME K. JEROME AND E. W. PRESBREY.)

With an all-star cast, including Marie Wainwright, Jessie Izett, Edith Lemmert, Hazzard Short, Ernest Mainwaring, Herbert Standing and A. G. Andrews.

LIEBLER & CO., MANAGERS.

Prices: 25c to \$1.50. Matinees, 25c to \$1.00. Sale begins Tuesday.

Grand Theatre

A. M. COX
 MANAGER

Four Nights Starting Tonight!
 MATINEE WEDNESDAY, 3 P. M.
 THE SENSATIONAL WESTERN MELODRAMA.

A Texas Ranger

A picturesque tale of the Panhandle. Special scenery. Capable cast. A perfect production.

Three Nights Starting Thursday, Feb. 21st.

SPECIAL MATINEE WASHINGTON'S BIRTHDAY.
 THE NEWEST COMEDY MELODRAMA.

"A Jolly American Tramp"

By the author of "A Poor Relation," "Peaceful Valley," etc.
 Pathos, comedy, uniqueness, splendor. A happy and thrilling combination of all that is good in the American play.
 Evening prices, 25c, 50c, 75c. Matinees, 15c and 25c. Regular Mat. Saturday.
 SPECIAL MATINEE, WASHINGTON'S BIRTHDAY.

Orpheum

MODERN VAUDEVILLE.

ALL THIS WEEK.

HARRISON KING & CO.

Presenting "Our Bitterest Foe," an incident of the Franco-Prussian War.

BERT LEVY

A Popular New York Artist. Depicting Famous Men and Famous Events.

3—FLOOD BROS.—3

Acrobatic Merry Makers.

YUMA.

Europe's Greatest Sensation.

HENDRIX & PRESCOTT

Soft and Wooden Shoe Dancing.

FRANK MARCKLEY

Banjo Soloist.

KINODROME.

Motion Pictures.

Every evening (except Sunday, 75c, 50c, 25c, 10c, 5c). Box seats, \$1. Matinees, daily except Sunday and Monday, 50c, 25c and 10c. Box seats, 75c.

Lyric Theatre

TONIGHT

The Five-Act Sensational Drama.

The Octoroon

Prices—10c, 20c, 30c.
 Matinee—10c, 20c.
 Matinee Wednesday and Saturday.

Take Your Salt Bath

At home! We can furnish the salt just as it comes from our great lake. 10c a bag.

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 Meeting place for theatre parties. Phones 886.